

22/03/75

NEW MUSIC CONCERTS 74.75



Next time you see the word CAPAC, you'll know what it means

CAPAC stands for the Composers, Authors and Publishers Association of Canada. The name pretty well says it all, but there are still plenty of people around who don't know what CAPAC does.

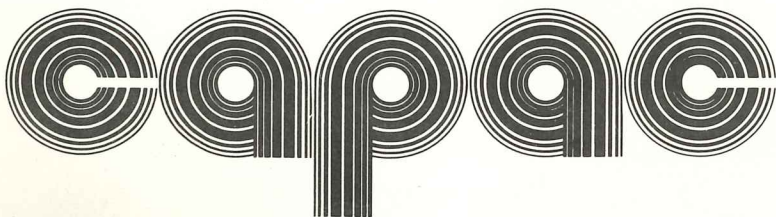
Our main job is to collect licence fees from all the organizations in Canada who **use** music, and distribute it to the composers, writers, and publishers who write and publish it. That's the way composers get paid for their work.

CAPAC is owned by its own members — it's the only organization in Canada that's run by an elected board of directors made up solely of active publishers and composers. There are nearly 4000 members, and the organization also represents the interests of more than a quarter of a million foreign composers and publishers when their works are played in this country.

But there's more to CAPAC than that: The organization publishes **The Canadian Composer** 10 times a year (ask us for a sample copy); presents the annual CAPAC-Sir Ernest MacMillan lectures; sponsors two annual \$2500 fellowships to encourage student composers to take on post-graduate studies at a Canadian university; and puts financial muscle behind a variety of Canadian recording projects.

CAPAC's been around for nearly 50 years — but it's an energetic, active, and busy organization with the very best interests of composers and music publishers at heart. If you need to know more about CAPAC, call Dr. Jan Matejcek at 925-5138. He'll be pleased to talk with you.

The Canadian performing rights organization



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NEW MUSIC CONCERTS 1974-75

4th season

SATURDAY, MARCH 22, 1975

8:30 p.m.

Guest performers:

HARPANS KRAFT

Walter Hall, Edward Johnson Building
University of Toronto

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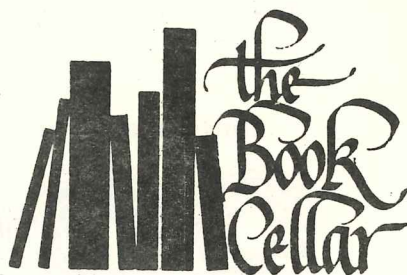
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Thanks to the enthusiastic response from our growing audience, New Music Concerts, in only four seasons, has helped to make Toronto into a significant international centre for contemporary music.

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We also depend on you!

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TONIGHT'S GUEST PERFORMERS:

HARPANS KRAFT

Göran Rydberg - conductor, percussion

Mats Person - piano, percussion

Christine Scholz - piano, electric organ, percussion

Olof Franzén - cello

Kerstin Ståhl - mezzosoprano

Sten Hanson - electronics, presentation

An ensemble comprised of inventive young Swedish composers/performers, Harpans Kraft came together in 1971 when they were all students at the Stockholm Conservatory. Since then they have concertized throughout Europe and Sweden. The only professional ensemble in Sweden specializing in contemporary and experimental music, they are rapidly gaining a reputation as one of Europe's most adventurous groups.

The name of the group "HARPANS KRAFT" means the power of the harp, and is taken from a medieval Swedish ballad about a warrior who lost his mind and was returned to sanity by the power of music.

Almost all Swedish composers of experimental music have written works for the ensemble. Harpans Kraft have two records to their credit, both containing music by Swedish composers, and are now preparing a third of works by the French composer Luc Ferrari.

This concert marks their Canadian debut and winds up the ensemble's three week tour of North America.

PROGRAMME

Saturday, March 22, 1975 at 8:30 p.m.

SCHIZOFONI (1970)

for two pianos and tape

- ARNE MELLNÄS
(Sweden)

GUBBDRUNKNING (1960)

for electric organ and
amplified voices

- BENGT EMIL JOHNSON
(Sweden)

DISEGNO DELLA PIOGGIA (1974)

for cello, piano and percussion

- ANDERS ELIASSON
(Sweden)

ARIA (1958)

SOLO for piano (1958)

59½ sec. for a string player (1953)

- JOHN CAGE
(U.S.A.)

INTERMISSION

FOUR SYSTEMS (1954)

for chamber ensemble

- EARL BROWN
(U.S.A.)

TROIS POÈMES D'AMOUR (1909)

for voice and piano

- ERIK SATIE
(France)

FIGURATIONEN III (1969)

for cello and electronics

- MICHAEL VETTER
(Germany)

DON'T HESITATE DO IT, DO IT
RIGHT NOW (1970)

for tape

- STEN HANSON
(Sweden)

EXTRASENSORY CONCEPTIONS IV (1973)

for players, voice and electronics

- STEN HANSON
(Sweden)

Electronics by the Canadian Electronic Ensemble

PROGRAMME NOTES BY STEN HANSON

SCHIZOFONI

- ARNE MELLNÄS

Arne Mellnäs, born in 1930, is one of the leading composers within the Swedish avantgarde. His works include compositions of various instrumental combinations, many of which have been internationally played and recorded. In the early sixties, Mellnäs was affiliated with the electronic music studio of RAI, Milan, and with the San Francisco Tape Music Center. He is currently a professor of composition at the Royal academy of Music in Stockholm.

Schizofoni is an excellent example of Mellnäs' adventurous musical mind. As the title indicates it is all about the mental breakdown in the world of sound.

GUBBDRUNKNING

- BENGT EMIL JOHNSON

Born in Sweden in 1936, Johnson is a composer and poet, whose works include instrumental and vocal music as well as electronic music and text-sound compositions. His first work written in 1958 was "Sonata for Piano". His more recent works, many for voices and various instruments, also combine tape and electronics, notably "Slapkoppel" for voices and tape, and "Mimicry" for instrumental ensemble and electronics.

Gubbdunkning (old man's drowning) is a series of poems with performance scores that can be either read or interpreted by actors or musicians. The work is characterized by humour, poetic sensitivity and great structural and verbal fantasy.

DISEGNO DELLA PIOGGIA

- ANDERS ELIASSON

Anders Eliasson, born in 1947, is generally considered one of the most talented of the younger generation of Swedish composers. He received his musical training at the Royal Academy of Music in Stockholm under Ingvar Lidholm. His works cover a wide range from solo pieces, electronic and orchestral works to chamber operas.

Disegno della pioggia is, as many of Eliasson's pieces, written directly for Harpans Kraft. The title means 'drawing of the rain' and it is a very strictly constructed composition.

ARIA, SOLO for piano & 59½ sec.

- JOHN CAGE

John Cage, born in 1912, has been one of the central figures in the musical avantgarde for over twenty years. He is included in this program partly in recognition of the great influence of his annual visits to Stockholm in the late fifties and early sixties had on the generations of Swedish composers represented in this program.

Aria, Solo for piano, and 59½ sec. are, like a lot of Cage's pieces, designed both as individual works or intended to be played simultaneously with other of the composer's works. In this program the three pieces are played together, and the presentation also includes prerecorded and processed sounds.

FOUR SYSTEMS

- EARL BROWN

Born in 1930, Earl Brown is one of the leading American composers of the post-war generation. A great friend of John Cage, together they were among the first composers to start experiments in musical notation. He is currently affiliated with the Lincoln Center in New York.

Four Systems is one of the earliest examples of graphic notation. As the title suggests, the piece consists of four graphic systems of musical information, whose organization and interpretation is to a high degree left to the choice of the musicians.

TROIS POÈMES D'AMOUR

- ERIK SATIE

Erik Satie (1866-1925), one of the most interesting figures in the history of music, was a professional cafe-sitter and talker, who most of his life made his living as a bar pianist. He was at the same time shy and exhibitionistic and had a very sharp and sarcastic tongue. During his lifetime he did not reach any great recognition in any of the artistic fields (music, poetry, visual art and architecture) that he dedicated himself to. He was, though, highly admired by many younger composers, and at the end of his life he found related souls among the dadaists, notably the painter Francis Picabia. Most of Satie's works are for piano solo, but he has also written some songs, the oratorium "Socrate" and the ballets "Parades" and "Relâche".

Trois poèmes d'amour (Three love poems) are not among the best known of Satie's works but considered one of the best. The texts, written by Satie himself, are very obscure and hard to interpret, but have a lot of profound humour and even some tragedy hidden behind the pseudonaïvistic surface.

FIGURATIONEN III

- MICHAEL VETTER

A young German composer, Vetter is a recorder player with the Stockhausen ensemble in Cologne. Most of his compositions have been for recorder in various combinations with other instruments and electronics. Figurationen III, in this performance is interpreted for cello with delayed tape playback.

DON'T HESITATE DO IT, DO IT RIGHT NOW - STEN HANSON

Sten Hanson, composer and poet, was born in Sweden in 1936. His works include instrumental and vocal music as well as electronic music, text-sound compositions and intermedia works. This particular work for tape is a spoken counterpoint composition. It was originally composed to be used in a meeting for American deserters from the Vietnam War.

EXTRASENSORY CONCEPTIONS IV

- STEN HANSON

This work belongs to a series of compositions where the inheritance of sound worlds and musical structures to which everyone is exposed to in early childhood play an important part in the conceptions of the pieces. The composer lets free the flow of natural musical language that is native to him. It was composed for Harpans Kraft and uses unconventional musical instruments together with electronics. Another composition in the series "Extrasensory Conceptions VI" was written for the Canadian flutist Robert Aitken and premiered in last season's New Music Concerts' series.

New Music Concerts gratefully acknowledges the generous support of the Canada Council, the Ontario Arts Council, the Municipality of Metropolitan Toronto and the Canadian Broadcasting Corporation.

What's New?

BMI Canada has been collecting and administering performing right fees on behalf of Canadians for more than a quarter of a century now. That's not new.

The performing right organization has more than 5,700 affiliated writers, composers and music publishers for whom it collects and administers performing right royalties. That makes it the largest performing right organization in the country. That's not new either; it has been the largest for years.

BMI Canada provides without charge services far beyond its main task of collecting and administering performing right royalties. But it has been offering workshops, scholarships, providing publicity, personal contact and support for many, many years. That certainly isn't new.

What is new is that when New Music Concerts sponsors a concert, it sponsors one with new music. These concerts make available to the Canadian public music by today's composers, and in turn provide for composers the platform they need to expose their compositions.

That's what's new — New Music Concerts, and everything about the series! We welcome your fresh approach as we welcome Canada's new composers as our affiliates.

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